

PUPPETEERS OF AMERICA

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Puppetry **journal**

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EDITORIAL



George Latshaw
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Excuse me, **GEORGE NELLE**, for not knowing you are the **MARIONETTE REPERTORY GUILD**. Everyone else knew, and wrote me so. Thank you all. Christmas in New York saw the **PIED PIPER PUPPETEERS** produced by **BILL SCHURING & MICHAEL PEREZ**. **VIRGINIA AUSTIN** was at the Palace week of Dec. 8. **DON GEORGE**, Seattle, married **Doris Manington**, a Zeta Phi Eta of the same town, around Xmas. **FAY COLEMAN & DICK MYERS** did a variety program in the frozen Dakotas until Xmas, then built **TOM SAWYER** for the second half of the season. **ISABELLE KING**, Vancouver, B. C., displayed her stage, supplies, tools in a local dept. store window during "Design For Living Week". **CED & MABEL HEAD** report business "as usual" - 8 months on the road, 4 at Lake Dunmore, and in between - **BRIGGS MANAGEMENT**, "the only national bureau handling Children's Theatre talent exclusively", ballet, theatre, magic, music, puppets. **PALMER MARTIN MARIONETTES** is with them this season doing School Assembly.

ALICE FOX steered 26 kids through a fistpuppenspiel at Cooperstown (N. Y.) Children's Museum last Fall, and she and **LOUISE DUNN** (Masks & Shadows) produced marionettes at La Jolla Art Center, Children's Dept., after Xmas. She says **BILL & BETTE GERARD** and the boys were there, very busy doing professional work. **DEAN RAYMOND** does "See-Saw Zoo" on **WBAP-TV**, Ft. Worth, assisted by **DAVID TIMMONS**. **ART LEWIS**, Ft. Wayne, Ind. radio man, includes in his puppet cast a duck-billed platypus! That ties **SPENCE GILMORE** and her Koala. **LEWIS PARSONS**, Shelby, Mich., went home from the Festival and built a hand-and-string stage. Show it to us at Oxford, huh, Lewis? Helpers this year have been **TOM & JERRY HAMANN**, **BOBBY FRANKE**, **Thera Knudsen**, and **Willard Chappell**.

SALLY SELLERS did an advertising show for Cincinnati Gas & Electric at 5 county fairs, and after that for "Cooking Caravan" through Dec. 15. **R. BRUCE INVERARITY** is now director of the International Folk Art Museum at Sante Fe. **DON SAHLIN** has a TV job with **FLORENCE BUFANO** in New York. **LES MOORE** has a Jr. League puppet group and a "Kiddies' Workshop" at the Scranton Museum.

N. NELSON, (Oak Park, Ill.) who reports a successful season, sends an item about IDA LUPINO whose folks were puppet players in Italy in the early part of the 17th century. JOSIE ROBBINS, Seattle, has a new book coming out on her spool puppets. Teaches classes each Sat. A. M. at Cornish School, and has a puppet club full of enthusiasts. The PROCTORS report their truck is behaving beautifully, taking the Rockies, Ozarks, Appalachians, and Ouachitas with equal indifference. Prox had time to "catch" son Jack in a play last Oct. Prock said, modestly, "he was pretty good!"

J. FRANCIS CROTHERS, 1483 E. State, Salem, O., did "Behold the King" in Youngstown last Xmas. She's been writing 3 years on a "Comprehensive Bibliography of all published and unpublished material on puppets of all kinds". Whew! She wants to know what you've been doing with films or tv. Wanna be in a book? LOU BUNIN's movie Alice in Wonderland is advertised as having cost "in the neighborhood of \$1,500,000." Quite a classy neighborhood. . MARTIN STEVENS' latest production, including booth and lights, cost "in the neighborhood" of \$2.14. This figure doesn't include carrying case, which was financed by a subsidiary company (Olga). I'm out of the red on my show already, Lou. How about you? An AP release in the Houston Chronicle reads: "Puppet shows were just about dead as entertainment in this country till television gave them a boost." Ha!

MABEL & LES BEATON, Halls Lane, Rye, N. Y., who wrote that stimulating book, "Marionettes, a Hobby for Everyone" (Crowell, \$3.75), made a movie, "The Good Samaritan". Cameraman, DAVID QUAID, director, CHARLES SCHWEP, and who do you think assisted on the bridge? DENNY & DAVE PRITCHARD, no less! J. ARTHUR RANK is reported to have filmed a "Good Samaritan" in England with rod puppets. Anyone know whose puppets?

"How did you get into puppets?" is an old question, but here's a new answer: "I just got tired of reforming people, and decided to have some fun." That's from an ex-W.C.T.U. worker, MRS. ELIZABETH TAIT NELSON, Evanston, Ill., who makes dolls as well as puppets. MRS. ALAN STROUT trekked to Little Rock, Ark. to do FAUST in Dec. CAROLINE PRINSLOW, Port Wash., Wisc., has given 20 min. variety shows for various organizations since the Fest.

LEM & MARY WILLIAMS are grandparents - their daughter had twins. HERB SCHEFFEL had a one-man show of water colors at the 8th St. Theatre Gallery (NYC) in January. VIRGINIA KLEIN of Dallas, was harpist with the orchestra that played the premiere program for the first tv station there. BIL BAIRD has a new tv show for CBS, called "Life with Snarky Parker." KUKLA, FRAN & OLLIE copped the February cover of TELECAST magazine. EDWIN GILCHER, who pops

up as the Jester with John Begg's **BALLET MINIATURES** now and then, uses a hand puppet to introduce one of the numbers. . . says the kids love it. One of the ballets called "Marionettes" depicts a wooden soldier, ballerina and a clown cavorting around at night "after the puppeteer has hung them up and gone home."

HELEN HAIMAN JOSEPH writes, "My friend, **BERTA METZGER**, while with the National Economic Board in Korea, organized puppet projects in various parts of the country and since her departure the Koreans have been continuing along the same lines emphasizing folk tales. She is now in Honolulu and may go ahead with puppets among the children there."

You needn't be bashful about telling me what you're doing with puppets. Send it to **STEVE**, Middlebury, Indiana.

POTATO HEAD

An artist should never get so involved in technical problems that he ceases to enjoy the simple things in life. . . and how "more simple" can you get, than to make hand puppets of a scrap of cloth and an Irish potato? For a show, gotten together and presented on the spot, to amuse your friends and astound your enemies, this medium cannot be beat. It takes very little time and there are no rules - you are limited only by your own ingenuity.

Recipe: Take a small group of people with nothing better to do (and no television set to do it with), enough fairly smooth potatoes to go around, and squares of any kind of cloth (about the size of a man's handkerchief). Then, using the nearest jabber at hand (a knife will do nicely), dig a hole in the bottom of the spud, making it just big enough for the first finger of either hand. Remember to save some of this scrap for the nose, which can be stuck in place with a tooth pick. Of course, should you wish to get fancy, a cork, a bead, or the like, would also make a handsome nose. Eyes, mouths, ears and hats may be cut of colored papers, pieces of felt or other cloth, and pasted or glued in place, though buttons and beads add variety of texture and color. Should hair be needed to complete these masterpieces, a bit of fur, a wad of cotton, a strip of raveled rope, or frayed cloth, or twists of yarn and a dab of paste or glue to hold it in place will be the finishing touch.

As if this weren't enough, the "Potato Head" needs a body, too! So, that's where the square of cloth comes in. Each puppeteer (well. . . they're to work puppets, aren't they?) places the center of a square of cloth

directly over his first finger, and pushes the potato on over this. They then wrap rubber bands around the thumb and either the second or the "pinkie" finger (over the cloth of course), and they not only have hands for their puppets, but extra insurance that the whole mess won't fall off in the heat of action.

You now have the puppeteers and the puppet actors. Get all of these back of a convenient screen or table, with only the puppets showing from the front, and get them to talking rather loudly about the weather, and you have a puppet show in progress. I can take absolutely NO responsibility for the outcome of all this, but I can guarantee at least one evening of a lot of fun!

— Frank Paris

DEAR MRS. MICHAEL

I think everyone working on the new PUPPETRY JOURNAL is to be congratulated, but definitely! You keep asking for contributions and I keep wanting to contribute.

The Friday before Christmas, I presented "The Magic Flower" with my sister, Laurel assisting or else. I really wasn't ready for the show. I had to paint sets, practice with my new stage a-la-Easy-Entrikin (which isn't completely finished yet), send out publicity, etc. It was my first chance to use puppets since last August, and seven days is not enough time in which to think over and present a puppet show. There were a lot of compliments, but the Cookie Box patrons didn't know when things went wrong (THANK GOODNESS!) and I did.

By now, I should be one of the most eminent authorities on how NOT to give a puppet show. At least I've learned a lot about what a good show should be. The answer, as so ably shown by the Entrikins, is SIMPLICITY. Of course, when I was beginning, I was fascinated by scenery. The scenery did not dominate the shows, but scenes could have been written out of the script by having action take place in front of the curtain. The audience should be allowed to use their imaginations more — it is this free play of imagination that makes PUPPETRY so fascinating. Also, the time normally consumed in making lots of scenery could be better spent in more rehearsal. Yes, I've learned the hard way, even after I had been warned. The puppets come first. The next show will be a lot more simple, but that doesn't mean it will be easier. More thought will have to be given to voice and characterization, gestures and manipulation. The next production will be given only after sufficient time has been given to these things

Alan "Gabby" Cook, Pomona College

A CYCLONE NAMED MALONE

Early last year, I was commissioned by Ann Davis and Dorothy Novis to build six marionettes for a television series they planned to write and produce. Since puppets and cowboys seem to be top television entertainment, they developed the show around a dreamy, little cowboy, Cyclone Malone, and five of his cronies who live in Wishbone Hollow. Last August **The Adventures of Cyclone Malone** became a realization. We are now sponsored five nights a week with original music and full production over station KNBH, NBC television, in Hollywood.

The idea of Cyclone Malone appealed to me from the first. Aided by Art Scott's fine character sketches, I set to work building the puppets. All six characters were built with movable eyes, mouths, and eyebrows. A fairly basic body construction and stringing were used. When trick stringing is required by the story, it is set up only for the day of performance. Although I do not object to strings being visible, we found that black strings were quite distracting, while translucent nylon was practically invisible, even on ultra-closeups.

In executing the puppets, I tried to develop a clean, direct, almost cartoon style. The figures are 18 to 20 inches tall with heads, hands and feet slightly larger than usual. Their features are exaggerated in proportion to the head, which makes them visually amusing and points up their respective characters. The costumes are simply designed with only enough detail to make them convincing. After eight weeks of furious activity in my workshop, the puppets were finished.

Cyclone Malone, of course, is the hero. He's a big time movie cowboy and sheriff of Wishbone Hollow, who runs the Mile High Ranch. Cozy Dumond, his girl friend, teaches school in Calico Canyon. Cucamonga, Cy's faithful steed, is a retired race horse. He once spent a few weeks at Epsom Downs in England. It had a marked effect on both his accent and cultural background. One Lone Feather, the last living member of the great Kickapoo Tribe, is Cyclone's Man Friday. Burgess Cruzzard, being half crow and half buzzard, is a little difficult to describe, except to say that he is a screwy little guy with crossed eyes. Finally, Major Richmond, a true southern gentleman whose ancestors first set foot etc., etc. As the story develops, we use occasional characters in the form of hand string and shadow puppets.



Two weeks before our first performance, we started rehearsals with the studio crew. You'll be surprised to know how many people are required to present our show. On the set we're divided into two companies, our own puppet unit and the studio crew. In our own unit, Ann Davis does the voices for Cozy and Major Richmond and occasionally works puppets. Dorothy Novis plays the organ, piano and celeste and does voices for Burgess and Cucamonga. Warren White portrays Cyclone and Lone Feather. Barbara White, Art Scott and I manipulate the puppets and do occasional voices. In the studio crew there are three camera men, two prop men, an electrician, a sound effects man, an announcer, a technical director, a studio director, a representative from Currie's Ice Cream (our sponsor) and the girl who does the commercial.

It was difficult at first to establish the teamwork necessary for puppet production. Our rehearsal schedule starts on Saturday when we run through the scripts for the following week. At this time I block out the action, assign animation and plot the sets and staging. We do a camera rehearsal and a dress rehearsal before each show, so no performance has more than three rehearsals. In performance we use a monitor set to see what we're doing. Things are not always as they seem. Color and proportions change and the animator's coordination is constantly under the critical eye of the camera. What the audience sees and hears is the result of the work and timing of about twenty people.

To this writing we have done over 100 chapters of *The Adventures of Cyclone Malone* using forty original songs, thirty settings and fifteen puppets. It makes me proud to think that the show has grown so rapidly in popularity and in production. Our sponsor is tickled pink with the show and NBC considers it the most successful combination of puppets and television on the west coast. Of course, our dream is to be sponsored nationally so that everyone can share the joys and troubles of Cyclone Malone and the people of Wishbone Hollow.

BOB KELLY

WHO'S ZOO

In our "Zoo", you can stare at Puppetry (both foreign and domestic) six times a year for only three and a half. A pretty fair bargain, we'd say. We've got a few rare birds who write regular articles (Species now almost extinct) - and then, we've got some Positive Beasts! Among the gentler sort, worth noting are. . .

. . .MR. S. F. HINKLE, the printer, without whose generosity we would not be in print.

. . .ROMAIN PROCTOR, who did the cover for the JOURNAL

. . .VIVIAN MICHAEL, who manages each issue through the mailing

. . .KENT & LOUISE MORE, who took special photographs to visualize the P of A for Natalie.

. . .HERB SCHEFFEL, whose squibs enliven the pages of this issue.

LEND AN EAR

Natalie Hackenschmidt has been found! Mrs. "Detective" Strout of Lubbock, Texas, miraculously tracked down the news item with her address, so we sent Miss Hackenschmidt an "Invitation to Membership" along with a note about the Puppeteers of America. A reply came back in February.

It seems Miss H. turned "pro" over the holidays, by giving her first show at a church function. As a prelude to performance, there were (and I quote), "nervous prostrations, . . . paint wasn't dry on the puppets, . . . two characters weren't even strung. . . etc." Minor difficulties, to say the least. "At 9 a.m., the Engledinger Bros., Long Distance Movers and Haulers, backed up to my garage-workshop. I held my breath for fear my Portable Stage wouldn't fit in their van, but somehow it did." Then later. . . "they broke off one of the legs of the table I stand on in the back, and then the ceiling in the church basement was too low, and everything seemed to go wrong. Fortunately the performance went like a dream, except during the fifth act, the bar I hang all my puppets on fell down. In spite of the noise, I don't think the audience knew anything had happened, because I extemporized, you know." All in all, it seems the kiddies loved it in Plum City.

Then she went on to say that she was not interested in our "little club" - I had said it was international in scope - because she was not a "joiner". "I do not join clubs; I do not join movements; I do not join hands." Besides, she said, she had worked too hard to give away any of her SECRETS. "All organizations are the same," she explained, "Look at John L. Lewis!" and then she went on to relate her unfortunate experiences with the Garden Club. "You pay dues, and then people start complaining about what you're doing, or what you're NOT doing, and the whole thing ends up as a big fresco. I'm having fun with my puppets right now."

We thought it worth while to take a page or two to show Miss Hackenschmidt what the P of A is all about. At the yearly Festival - Western College, Oxford, Ohio, June 27 - 30, - there are more top puppet shows in four days than you'll see in four years without television. There is a Library - puppet books on loan for just the postage. Advisory services, in special fields, can find the answer to any problem that comes up. A magazine, published 6 times a year, is devoted to all phases of puppetry. This, Miss H., is our "little club". You lose nothing by joining and quite possibly you might gain a great deal. We have a few SECRETS too!

Natalie

LOOK

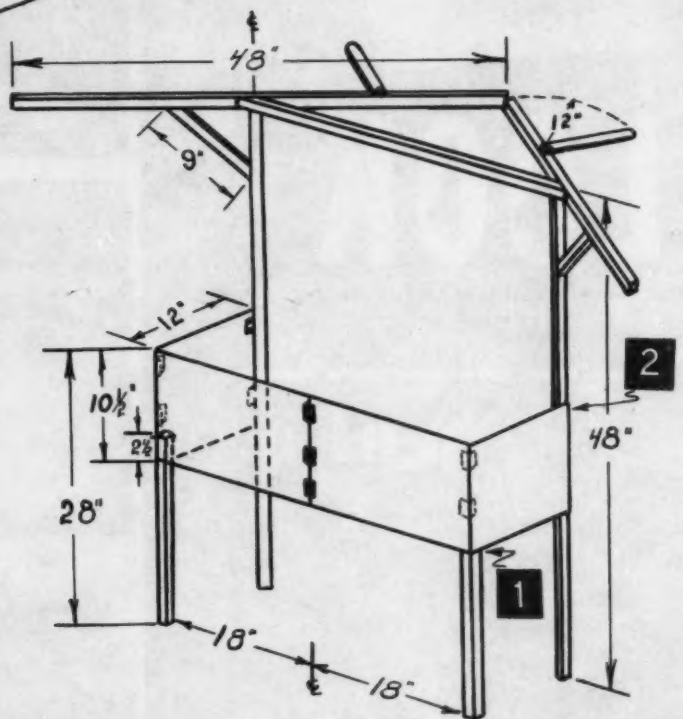
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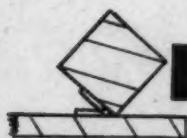
stage



NOT TO SCALE



FRONT LEG
STRAP IRON
FASTENERS



CROSS SECTION



APRON HINGES
(TOP)

MATERIALS:

APRON - 1/4" PLYWOOD
ALL ELSE - 3/4" x 3/4" STOCK
20 - 3/4" HINGES

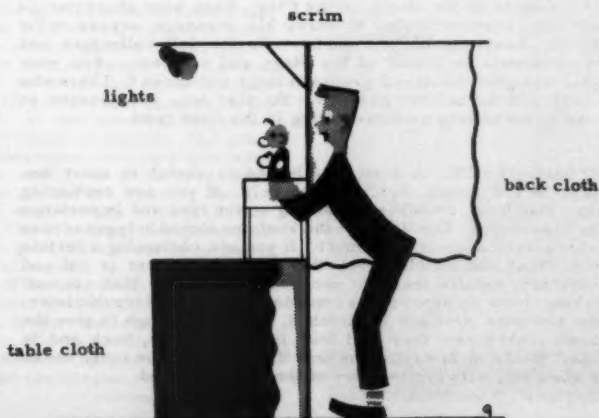
DICK MYERS

PORTABLE ONE MAN HAND-PUPPET BOOTH

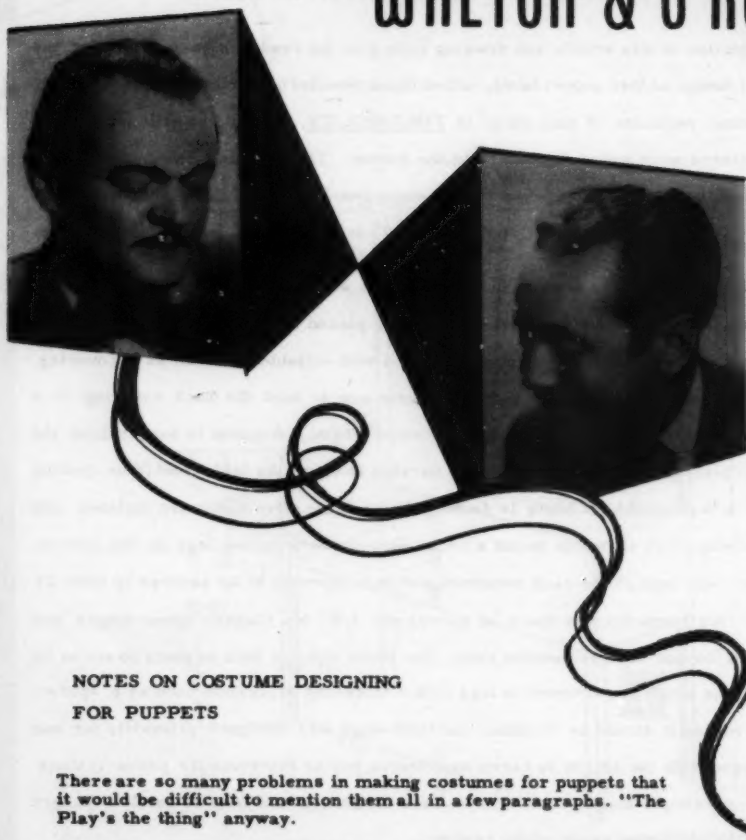
The intention of this article and drawing is to give the reader a general idea of the overall design of this puppet booth, rather than a detailed blueprint of its construction. The prime requisite of this stage is PORTABILITY. It could be still simpler, if compactness were not so important to the author. The complete handpuppet show for which the stage was built had to fit into a box 21" by 12" by 6"; therefore all pieces (except 3' and 4' pieces) were kept to 20" length and 11" width as maximums.

The stage is meant to rest on an average table with the puppeteer standing behind the table. "Birdseye" (or reflector) spots are placed at the ends of the upper stage extensions for lighting. The apron is draped with suitable material as a covering. The swivel extensions on the upper supports are to hold the back covering in a rectangular form (this back cloth is only waist length). A scrim is hung behind the general playing area and extra cloth is carried to cover the table front (thus making it look part of booth). If booth is found to be unstable after lights are fastened and drapes hung; it is advisable to put a cross member between two legs (at the bottom, front or rear legs as the case requires) and this member to be secured to table by clamp. All joints (except those of apron) are $3/4$ " pin hinges; apron hinges are $3/4$ " but do not have removable pins. The front legs are held in place to apron by strap irons which are screwed to legs with a thickness of plywood used as a spacer. In conclusion it should be restated that this stage was designed primarily for one man shows with the ability to carry on crowded bus or streetcar its prime feature. It is a very simple stage. Its dimensions are not critical and may be easily changed to suit the individual needs of the reader

- Dick Myers



WALTON & O'ROURKE



NOTES ON COSTUME DESIGNING FOR PUPPETS

There are so many problems in making costumes for puppets that it would be difficult to mention them all in a few paragraphs. "The Play's the thing" anyway.

Whether the puppet was created for a "solo" or part of a group, Shakespeare's line still holds true. We are not dressing dolls, but actors who must make their entrances and exits, and live their brief moments on the stage, in the Play. Keep your character in mind. His costume helps to carry his message across to the audience. Leave the buttons and bows to the doll collectors and think of puppets in terms of the stage and audience. Are your puppets designed for small groups or large audiences? Those who are sitting in the balcony pay to see the play too, and deserve to see the same effects as those sitting in the first rows.

COSTUME DESIGN. A good detailed color sketch is most important. A few action sketches also help. If you are costuming a play, plan your sketches according to the type and importance of the characters. Don't forget the costume should help put across the characterization of the puppet. If you are costuming a certain period, check and double check the way the garment is cut and put together; details that are necessary and those that are not. Sketching these on paper saves considerable time and trouble later. These sketches need not be finished, but show enough to give the costume maker how they will look from the front, back and in motion. Weird or fantastic costume drawing must be most carefully sketched, with ample notes of the effect desired.

There are a few costumes that seem to give at a glance the effect desired, such as that of the clown, farmer, city fellow and the hick. It would be well, however, to keep in mind that all farmers are not hayseeds and all city folk not crooks and sharpies. Again this takes us back to the Play. Read it over and over and make the costumes part of the Play. Stage sets and backgrounds must also be kept in mind.

COLOR. Too much cannot be said about color and what it means to the Play, whether it be for puppets or real actors. Colors are the spices and herbs of costuming. Sometimes a plain, uninteresting dish can be a delight with the right amount of seasoning. Use color freely, but wisely.

Cold, cool sombre colors seem to foretell mystery and misery. Brilliant, warm colors make one think of festive times. This is an important factor in selecting color for costumes. Color can be almost a drug - a soothing sedative or a stimulant. One look at any magazine rack or news stand and you see the importance of color in commanding attention.

Stage lights affect some colors, therefore costume materials should be tested under artificial light. Sometimes however, this change is used to advantage. As a rule, leading ladies wear white; colored gelatins or slides give her a gay, happy or sad mood. With puppets, this is important, as changes of costume are a bit of a problem. Of course, the character affects the choice of color. Read the Play. Keep in mind the stage groupings and what is going on at the time. Is it a duel, love scene or bacchanal? As a rule, one thinks of a duel in the early dawn, dark somber figures silhouetted against a cold morning sky; a bacchanal, a riot of colors; and a love scene, soft, warm colors. In a small cast of players, it is not difficult to select fitting colors for each character. For large cast and groupings, the principals should stand out, giving the lesser characters subdued colors, as they are in the background. Have a contrast. Use plenty of color and set your moods. A good color selection will help your characters and help the play.

FABRIC. Choice of fabric differs when it comes to our half-pint actors. Robes of silk and velvet are fine for humans, but are like canvas or burlap when costuming puppets. Here, my dear puppet craftsmen, is a problem. Your labor of long tedious hours is lost if Mr. Puppet is dressed in a straight jacket. To solve the problem, we must substitute or suggest materials that have the same flexibility when used in such small costumes. To illustrate the point . . .

During in permanent theatre days in California, it was necessary to augment our income by doing odd jobs for various motion picture companies. I am sure that most any puppeteer who has had the great fortune to work for these fabulous spendthrifts will tell you how they came out in the end (or will they?). At one time, they wanted a half-size replica of one of our puppets. Our price was too high, so photographs and blueprints were made of the puppet, and it was given to the prop department. Came the day for shooting the sequence and things went wrong. The doll-like puppet was awful. The prop department admitted it. The character in question was our Lazy Bones or Oldepus (his real name), a charming little negroid character of the deep south. His costume consisted of hand-me-down trousers, much too large, suspenders, large comfortable shoes, and over sized sweater. Costumed for a part, with no reflections whatsoever on our dark-skinned fellowmen. Imagine our disgust, when the little

- - continued on p. 19





abroad

PATS POPPENSPER

Suske, Wiske & Aunt Sidonie



Mr. & Mrs. Pike
and Mr. Crab

potato

Lenny Lautenberger, Dumont, N. J., with potato
puppets, as described by Frank Paris.





design

ANT & THE GRASSHOPPER

We decided to produce a show based on the fable of The Ant and The Grasshopper because the insect world offers excellent opportunities for unusual theatrical treatment particularly well suited to the puppet medium. We adapted the story, giving it a twist which said something we wanted to say, namely: The world would be a happier place if the dismal drudge, the Ant, would learn to enjoy her work, and if the carefree, fun-loving Grasshopper would learn that work too, is fun. This fable is sufficiently well known to sell easily, and, as far as we knew, it had not been done.

The show demanded more than what two people could do with their voices, but we wanted just two operators. We have never been happy about using excerpts from stock recordings for musical accompaniment, and hoped for original music. We didn't know how we were to accomplish all these desires, but we knew that the first step was to write the scenario.

The scenario was written in great detail. When it was done, we knew the personality of each character, and what it had to do mechanically. The business was worked out for two operators. The mechanical necessities of the acts were established. Even time devoted to each bit of action was estimated.

At this time we met a talented and experienced musician and showman with some knowledge of puppets, who became keenly interested in our show. He wrote the complete script, dialogue, music and lyrics. Furthermore he had access to tape-recording facilities.

We had investigated various recording methods, and decided tape would best suit our needs. Its reproduction is truest, and playing time is as much as one hour. Fate provided us with two of America's very best actors to help in the voice department and away we went at rehearsing the script. These rehearsals enabled us to develop the characterizations, learn the songs and dialogue, and set the pace and timing. We now have the complete show retored on tape. This includes musical overture, introductory narrative, entre-act music, all songs and background themes, all sound effects, and complete dialogue.

While the script was being written, we designed the puppets and sets. Because insects are so weird, we decided they needed to be brought within the realm of human experience. So we attempted to show the insect qualities of humans and the human qualities of insects in easily recognizable, fairly realistic, humorous characters. They will be bright in color, because this is a gay, humorous show. Bright colors will enhance those qualities. The villain is a black and white woodpecker, after the manner of the "old melo-drama villain", who contrasts sharply

with the other figures. The first scene, a summer's day out-of-doors, will be in bright colors, but of considerable lighter value than the puppets, so there will be no confusion between figures and background. This out-door scene will be an insect's eye view of this big world, to give the audience the proper perspective. The second scene, in the Ant's house, (winter) will be in dark, heavy colors to achieve a dismal effect, but warmed by fire light to make it snug from the weather. There will be contrasting glimpses of snow and storm on the outside to heighten the Grasshopper's desperate situation and the warmth within. A change of mood in this scene from dismalness to glowing friendliness will be accomplished by the presence of many gay figures and brighter, warmer lighting.

We are now busily engaged in building the puppets. We must build the necessary mechanics into each puppet and controller if we are to accomplish the action we have outlined for the play with just two operators. When the puppets and sets are done, we will rehearse to be perfect in action. We must know every movement we will make, off stage as well as on, from the beginning to the end of the show. Our movements, and those of the puppets, will be as carefully set and as closely timed as those of a dance routine. We realize we have sacrificed a degree of flexibility at each performance by using recordings, but we feel that this particular type of show, musical comedy, should maintain the definite pace we have given it. Intelligently handled, the tape-recorded show, brings added factors of excellence and artistry to the puppet theatre.

The ingredients of this show, script, music, puppets, sets, voices and direction, are created by the personal elements of art and labor. It is the performance of this production, not a display of its component parts, that the audience comes to see. If our audiences like our production of "The Ant and the Grasshopper", why will they like it? Because, step by step, we decided correctly in achieving our intent, and because the art transcends the labor.

Rufus and Margo Rose



SCOTTY MACDONALD, WHO SAVES HIS COIN,
SAYS, "IT'S THRRRRIFTY, MON, TO JOIN
P OF A

COSTUME DESIGNING

CONTINUED



doll turned out to be a most horrible character. Painted black, his little costume was made of new trouser material, his suspenders were real, and so were the buttons. We said, "Look this is not one of our characters." We did it over on our own time, using velvet, wrong side out for trousers, and sock garters for suspenders. We finally got a half-pint replica of our half-pint actor. After much beefing, we got compensated for the time involved.

Please bear in mind, puppets are not dolls but little actors. They must have freedom of movement. Experiment with jersey, cheesecloth, and old materials. Garments must be light in weight and fall in nice folds. Use color, even though you must color the material substituted. If design is needed, try textile paint, or oil paint thinned with gasoline; gold paint, on thin cotton material for brocade. Remember, there is always a substitute for the tiny costumes.

COSTUME CONSTRUCTION. If it shows, make it carefully; if it doesn't use glue, tape, tacks, or basting thread. Your audience won't mind if the underclothing is not buttoned or hemmed, or if the shirt has sleeves, as long as the cuff shows. A sequin pattern glued on (cellulose glue) will serve as well as sewing. The hazard of strings catching is less. A string caught in a sewed sequin is caught. If glued, the controlling string will win out. Glued sequins will not stand too close an inspection, but the audience will get the effect. If you do not have time to put pockets in the trousers, put a couple of folds of material where the pockets should be, else the trouser effect will be lost. Like pockets in small boys' clothing, pockets in puppets clothing can be most useful. A few tacks, strings, etc.—always at hand when needed. Coat lapels are wonderful for those needles that never seem to be there when wanted. These are just a few of the personal things. The main thing is the garment. It is difficult to dress a puppet partially strung, but only this way will you get the proper fit and drape of material. At least see the puppet at his full height, have some idea of what he is to do and how his costume should be worn. Don't forget, he is a little actor and should be dressed in character.

SUMMARY. Now Mr. Puppet is clothed, costumed, or whatever you want to call it. Does he fit his part? Does his costume help him put his lines across to the audience? Can he move freely? Does your audience

understand if he is a good character or a bad one? Does the color and choice of material help the mood of the play, and the character? If it doesn't, better luck next time. Be true to Mr. Puppet and to yourself. He will be around, well costumed or not, long after you are disinterested. Remember, a nicely costumed puppet **that lives** is a triumph, whether it is a beggar or a leading character so keep in mind the Play and the story you want to tell your audience. Make it worthy of being told. And don't forget, a well costumed puppet is a joy and a contribution to the art of puppetry.

- Walton & O'Rourke

ADVENTURES IN JOINING P OF A

It happened on a certain day when I was twelve. I picked up a library book entitled MARIONETTES, EASY TO MAKE! FUN TO USE! Fascinated by its contents, I set to work making my first puppet a clown named Wilfred. As my little puppet family grew, I yearned for something more professional; to make lifelike bodies; to meet experienced puppeteers. Then one day as I was reading Rip Kirby, the comic strip, I spotted the name "Puppeteers of America"! Was this a flesh and blood organization or just a figment of the artist's imagination? This I did not know - I could only hope.

At grade school one day, the Scott Marionettes gave KING MIDAS AND THE GOLDEN TOUCH. I hurried backstage as fast as I could. In an attempt to contact other puppeteers, I tried letter writing. After repeated efforts, I almost gave up in desperation. Was I ever to find this P of A? By this time I had become a mighty freshman in high school.

Learning about Joe Owens' television show, I took a long shot chance and furiously wrote the station. To my surprise, Joe himself wrote back that there really was a P. of A. and to write Leona Thompson about joining. She, however, was no longer secretary and did not answer. Later, on a trip to Los Angeles, I met ex-puppeteer Elizabeth Genrich, who gave me some of her old puppets and I discovered the Yale method of making bodies. Then Miss Janet Smith, a professor at Linfield College lent me some of her books, one with the Putterschein Method for bodies.

At last I was getting somewhere! Through Portland's Junior League, I met Alfred Wallace who gave me the true address of the secretary of P. of A. - I have since become a member.

— Shirley Payton

TAKE THE CASE OF SHIRLEY PAYTON
WHY DID MEMBERS KEEP HER WAITIN'
P OF A

PAT POPPENSPEL

A few weeks ago I went to a show of "Pats Poppenspel" and had the opportunity to speak with the secretary of the show. Pats owns 102 puppets and consists of cultured artists who have been working for two months in the eastern part of Belgium. Now they will tour two months in Flanders. The secretary, Mr. Weyler, was interested to hear that I was in correspondence with you, and showed me some of his puppets, which are all hand played (above the head). There is no comparison between the old fashioned Poesje and the beautiful carved puppets of Pats. The dolls have characteristic features, nicely carved hands and beautiful dresses. Although Pats has only been established two years, it carried the first prize in the national competition last summer, in which some dozen shows took part. I learned that there were 36 companies in Belgium before the war. Some of them do not exist any more.

I think the popularity of Pats is due to the original characters, of which, Suske & Wiske are getting known to the man in the street. Allow me to introduce these two "children" to you. The name "Suske" is a diminutive of Francis, whilst Wiske is a similar adjective for Louise. They were about 65 years old when they were born 2 years ago out of the wood of a tree. You will note from their photo (p. 15) that they are up to some mischief! Their Aunt Sidonie takes care of them, whilst the two children do their utmost to keep Lambic out of trouble. The play I saw was called "The Golden Monkey". This animal was stolen by two chinamen, who put it in a chest and travel via Spain, the desert and other places to China. Lambic is the hero of the play but he has many misfortunes. Happily he has two guardian angels "Suske & Wiske" who deliver him from the awkward situations he gets into. Aunt Sidonie brings sandwiches for the children, but unfortunately she always appears on the scene when Lambic, and Suske & Wiske have decided to travel further to get hold of the two Chinamen.

Another popular "person" is Mr. Snoek (Mr. Pike in English) who, with his wife, has many a difference with their neighbor Mr. Crab, resulting in comic situations in which Snoek is the stokebrand!

Mr. Weyler is really doing good artistic work with his company, but he is not satisfied yet and wishes to do better. The modern technique of lighting, scenery, the education of the performers and the class of audience have an enormous advantage on the old fashioned show!

GERARD CAMERLYNCK (Antwerp, Belgium). . .courtesy of Carl Harms

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FREE TO P OF A MEMBERS

Among the books Prock purchased from England last summer was Dr. Jan Malik's "PUPPETRY IN CZECHOSLOVAKIA." The book, written in English with many halftone illustrations, so impressed him that he wrote to ask where he could get more copies. "To my surprise and delight," he writes, "I received 150 copies of "PUPPETRY IN CZECHOSLOVAKIA" from the Cultural Attache of the Czechoslovak Consulate. I would be happy to distribute these books to P of A's, suggesting that each person receiving a free book should write a note of thanks to Dr. Malik. As we have a limited number of books, it will be a simple process of first come - first served, and one book to a family." Please enclose \$.10 for wrapping material and postage, and send requests to:

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P OF A

